

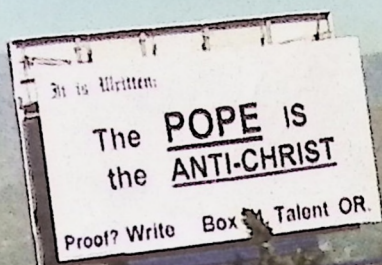
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with a Nice Climate

(In)Tolerance in the
State of Jefferson



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ANNE JAMIESKY

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ON THE COVER

A sign along Interstate 5 north of Medford gives evidence that intolerance survives in the current day, amid conditions that some have called close to Paradise. See feature story, page 8. Photos by Eric Alan.

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JEFFERSON

Monthly

JULY 1999

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FEATURES

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The local popular imagination has often labeled this region as either a sea of uniform white faces, or a progressive haven of tolerance for all comers. James Phillips has spent the last three years researching a book that proves how inaccurate those perceptions often are. In this piece, adapted from his forthcoming book, he traces some of the histories of intolerance and diversity in the region, and their continuance in the present day.

10 Going with the Flow

Watershed restoration is still an infant science; but with the plight of the endangered salmon centering large economic and environmental issues in the west, it's a vital science as well. Writer Tim Holt explores the work of John McCullah, a pioneer in the science of watershed restoration, whose work on a project co-sponsored by Shasta College and the Whiskeytown Lake National Recreation Area has recently received national attention.



Jane Goodall and a chimpanzee in Tanzania's Gombe National Park. Goodall's thoughts in a 1964 lecture are paired with comments from her in "Geographic Century," a weekly series on NPR's *Morning Edition* about grand explorers of the 20th century. See On the Scene, page 16.

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TUNED IN

Ronald Kramer

A Love Song to Radio

The public radio community meets once each year to check progress, explore dreams and resolve problems. This year's conference was held in Washington D.C. in May. On my return to JPR I try to pass along news and views to the rest of our staff; this year, I decided to share my report with you too.

There really is no other way to summarize this year's meeting other than to say that it was a four-day love song to radio and the idea of communicating through sound.

Maybe there was a special sense of history in the air. *Morning Edition* celebrated its 20th birthday and many former NPR staff showed up to help celebrate. Bob Edwards, Carl Kasell and others told stories and celebrated the program's many achievements. Since JPR was preparing to celebrate its own 30th birthday, I may just have been in a reminiscent mood.

Maybe it was Daniel Schorr addressing the audience, telling his stories about over 50 years covering the news, anecdotes about Krushchev's first broadcast interview and working with news legend Edward R. Murrow, and concluding that—in his 14 years at NPR—he had, in the twilight of his career, found his real broadcast home because of the intelligence, professionalism and dedication to public service which are public radio's hallmarks.

Maybe it was the speech presented by Sam Phillips, former broadcaster and founder of Sun Records which launched the career of countless music legends like Elvis Presley, Johnny Cash and Charlie Rich. I have always thought about radio in kind of a religious way but he pushed the intensity of that theological analogy. He told of his early fascination with commercial radio, with sound itself and the power it com-

mands over language, thought, feeling and physiology. And then he thanked the public radio community for inviting him and cheered the seriousness of public radio's passion for sound. "You do the most important work on the planet," he said.

Maybe it was because the conference was the first opportunity for most people

in public radio to meet Kevin Klose, NPR's new president. I knew public radio had found the right kind of visionary to lead NPR when, at our first meeting, he described NPR as "an idea rather than just a company" and passionately explained his commitment to assuring that public radio's efforts continue to be devoted to living, growing and exploring that idea.

Then there was the presentation by the producers of "Lost and Found Sound," a marvelous segment—devoted to locating and presenting sounds of the 20th century—heard on *All Things Considered* on Fridays. Jay Allison, Alex Chadwick, the Kitchen Sisters and others played fragments of sounds recorded as long as 100 years ago and talked about the meaning and power of sound with an entranced audience of public radio professionals.

Randy Newman ended the conference with a solo tour-de-force of powerful songs. The Grammy award-winning singer/songwriter and composer talked glibly about public radio stations, their programming and how pleased he was to be with the people that make public radio happen for the American people. It was a rare moment.

It's been a long time since I attended conferences of commercial radio broadcasters but, as I recall them, they tended to deal with legal, financial and operational issues in radio. Someone, during one of the conference sessions, commented that you

couldn't go anywhere else in the nation and hear people discussing the idea of radio, and its power, in the way that discussion suffused the entire conference.

In 1931 Marconi issued a statement which was critical of radio's evolution. In effect, he said to the leaders of the radio industry, "Gentlemen, what have you done to my child?" Thomas Edison, the inventor of sound recording, was equally critical of radio.

If Marconi and Edison could have attended this year's Public Radio Conference, I think they would have been proud. ■

Ronald Kramer is JPR's Executive Director.

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COULD HAVE ATTENDED

THIS YEAR'S

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JEFFERSON ALMANAC

John Darling

We Sing You Good Heart

In the endless piles of papers the kids bring home from Lincoln School there finally came this jewel, asking parents to drive the field trip and overnight campout at Lava Beds. Of course I said the beautiful word—yes.

I am falling in love this spring and as we drive over the drizzly Greensprings, my stomach is rolling with the hairpin curves and I am trying to breathe and focus my mind. But all the old meditations are found to have been taken over and laced with thoughts of the beloved and with fear. The one who says you can fall in love without fear does not know.

Driving a minivan of 11-year old girls through the mountains is like driving a small box full of monkeys and otters. Han-nah and the girls don't speak, they shriek. They never pause. Why is it so soothing? I smile and let it rain on me. That voice that tells me what's important

and good in life tells me this is that. I want to say to them: never let go of this.

We lose ourselves on the vast, sunny edges of Tule Lake, find an animal brochure at the ranger station and dally, barking out the names of egrets and creatures leaping out of the water. Up on top of that petroglyph mountain, where the girls have led me, the sign says go no further, this is native sacred space. They run down the hill and leave me there, where the wind is making the sage dance about and yes, we're going into their world now, where they have left a big silence.

We are walking the lava stronghold where, only a handful of decades ago, the soldiers besieged Kientepoos (his "Captain Jack" nickname just sticks in the throat here) and the Modocs. I stumble about in cold caves where the defenders slept, ate and talked for months with their women

and children, sick at heart, wondering what they could do against an endless supply of white soldiers who wanted them gone from all this desert.

Here remains a stone circle, the lava rocks piled where the Modocs left them, their ritual space, the brochure says, where they danced and sang wildly all night before the battle, calling down medicine to make them proof from white man's bullets. But lead is big medicine, too.

The circle is well-walked. It draws you in. It is full of Nike footprints. You want to

water it with tears, as they must have. You can't be here and not feel them. And the last line of the brochure says: here a culture was wiped out "so white men could pasture a few cows." It is a stunning line for an official U.S. government document, penned by the descendants of the soldiers.

After that delightful ritual of pitching tents

and laying them with pads and cozy sleeping bags, the grownups make burritos, tell river and mountain tales and crack open their beer and wine, all made wildly delicious by the wilderness, while the children, self-segregated now into gender camps, play and eye each other across the chasm of adolescence. Some of them still come to parents for hugs, a thing soon to fade and we know it.

I find my dear friend Alison. "I need your wisdom," I say. "Let's open my wine and walk," she says. We have for months been trying to get together over a glass of wine and now it happens in the desert, as sunset glides purple and gold over the stronghold.

I feel I'm going crazy, I tell her. I've met someone. I'm crazy in love. It's obsession, all the time. And fear some days—all day today, a knot in my stomach. And I just

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plunge on with it. Is this part of love?

She smiles. Of course it is. Love is all that, everything. Yes, I see. You can do it without those upsetting parts. You can slide into relationships and still stay in your shell. Happens all the time. Is that love? Or just arrangements? I don't know. That doesn't seem to be happening here.

We sip the pinot in paper cups. The wind starts getting down our necks. We put on our coats. She understands. What price a savvy, loving friend. Like magic, I breathe once again, and laugh. You've saved my butt, Alison. Anytime—just call me and we'll talk. By the way, you're lucky to suffer this. I see. Fear is just a veil, not a wall. The goodies are all behind that veil. We, of course, like to go where there's no fear. Human nature. But there's no new stuff where there's no fear.

I feel Kientepoos again, think of him hanged by the soldiers and I nod respect to his stronghold. It strikes me—how bizarre this love travail of Western white folks set against his travail.

We all make s'mores and tiddle into the meteor-threaded night. I get that dirty good wilderness feeling where I don't want to wash my hands, where I'll stir the stew with a stick off the ground, where I never want to go back to the lowlands and I know it with a fierce, undeniable knowing.

We cave on our bellies next day and do souvenirs at the ranger station, where I find a magazine telling the Modoc tale. I look at the byline—Cheewa James. We went on many a story together working in Medford TV news a few decades back. I knew she was Modoc, but she never told me her story. I sit in the van and read it all. She is great-granddaughter of the ones who died here. Survivors were exiled to Oklahoma and allowed to return to Klamath Agency in 1909 and from them, dear, bright Cheewa my friend was born.

In her story, Scarface Charley talks. It is just after their defeat, 1873. They are doing a healing rite for a girl. He says, "We hear sing...She sick—no, got bad heart, want good one."

So that's how it works. You feel bad heart and your people sing you a good one. I will take this with me. ■

John Darling is an Ashland writer and counselor.



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So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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JEFFERSON OUTLOOK

Russell Sadler

A New Dual of Ideas

Once upon a time, long, long ago—about 1965—long before economists of the think tank political priesthood in Babylon on the Potomac invented the “politics of ideas,” the political parties that ruled Eden on the Columbia on America’s Left Coast were practicing an annual “dual of ideas.”

Republicans started meeting at the Dorchester House in 1965. Younger Republicans abandoned the isolationism and ideological rigidity of their ossified party and began discussing pragmatic solutions to problems created by Oregon’s burgeoning post-World War II growth.

Threatened by the revitalized Republicans, Oregon Democrats created DemoForum. They met at Timberline Lodge, that monument to Roosevelt’s Works Progress Administration that provided work for so many during the Great Depression.

Legislative candidates were recruited and nurtured at these annual conclaves. Proposals and counterproposals inevitably found their way to Salem. Annealed in the crucible of interim committees, hammered out on the anvil of feisty floor sessions, ideas from both conferences produced the education, environmental, land use and economic development legislation that preserved Oregon’s livability for nearly three decades.

Oregon Democrats abandoned DemoForum in the 1970s after they gained control of the Legislature and the governor’s office. Dorchester deteriorated into a mere social event when the Christian Republicans took over the official party machinery.

The infighting and ineptitude of the inexperienced Republican leadership is giving Oregon Democrats a chance to regain control of the Legislature by default. Democrats have been bystanders for a decade holding Republican cloth coats while Pragmatic Republicans duked it out with the Christian Republicans. Oregon Democrats decided to revive DemoForum at Timberline Lodge and reinvent themselves by asking

the public for ideas Democrats can campaign on. The invitation to contribute to the discussion is irresistible:

■ **Reexamine education reform.** Are CIMs and CAMs and the rest of the alphabet soup still the effective reforms they were when originally passed or are they so watered down by resistance from the opposition they are going to be expensive window dressing? Can Oregon afford a parallel system of elite, separatist charter schools while the uniform, common schools required by the state constitution suffer still more budget cuts? What will more money for Oregon

“

CAMPAIGN ON SOME OF THESE IDEAS
AND YOU MIGHT EVEN GET ELECTED.

public schools actually buy? Individually, Oregon’s teachers are well paid. More money for schools should buy more teachers reducing the size of classes and more days of school. The present 175 school days are not enough.

■ **Reexamine tax policy.** Over the last three decades tax changes by the Legislature and by initiative dramatically shifted the tax burden onto income tax payers and residential property owners. In 1970, schools got 70 percent of their money from property taxes and 30 percent from state income taxes. Residential property owners paid one-third of the property taxes, business property owners paid the remaining two-thirds. In 1999, schools get 70 percent of their money from state income taxes and 30 percent from property taxes. Residential property owners pay two-thirds of the property taxes, business pays one-third. Oregon schools have never been this vulnerable to a recession.


■ **Reexamine the "surplus kicker."** There is no state budget surplus. It is a deliberate accounting illusion so politicians can continue mailing "surplus" checks as Christmas presents. The Legislature owes money to SAIF Corp. for money improperly taken from their trust funds to balance the state budget during the 1980s recession. It owes money to state and federal retirees for money improperly collected from them in the early 1990s. Estimates of these debts and accumulated interest range as high as \$900 million. The Legislature has kept these obligations "off the books" when calculating the state budget. The state actually has a budget deficit. How big is it?

■ **Restore Statutory Revision Commissions.** Oregon's traffic code got its last top-to-bottom revision in 1967. The last full revision of the criminal code was 1969. It has been decades since the Legislature established statutory revision commissions between sessions to reexamine state laws. The reason is simple enough. Lobbyists, who are paid thousands of dollars and contribute tens of thousands to legislative campaigns to get laws on the books, do not want a revision commission to reexamine their handiwork. It may take their pet laws off the books. Oregon Revised Statutes are larded with laws that no longer serve a public purpose but do protect some special interest.


■ **Reexamine the higher education policy of "high tuition, high aid."** In 1995, there were 9,000 fewer Oregon resident students in the state's universities than there were in 1990. Students were priced out of the market by tuition that doubled or tripled. The decline only stopped with the 1997 tuition freeze. High tuition, high aid means loans. Nearly half of all Oregon's university students now borrow money to go to college. What are the social and economic consequences of a generation beginning life an average of \$23,000 in debt? It is happening by default and no one is discussing it.

■ **Reexamine the state's prison building binge.** The legislative leadership says it cannot afford to spend more for each school child but has no reluctance to spend \$40,000 a year to keep some criminals locked up long past the point they are a danger to society. The unexpected groundswell of public opinion to appropriate enough money to public schools to avoid further budget cuts is a direct result of these misplaced priorities.

■ **Promise not to raise tax rates—yet.** You don't have the votes and you don't need them—yet. Conduct a two-year examination of tax exemptions. The Legislative Revenue Office reports the Legislature has given away billions of dollars in tax revenue in the last 30 years. Do these exemptions still serve their intended purpose? If not, repeal them and use the money to pay your bills.


Campaign on some of these ideas and you might even get elected. 

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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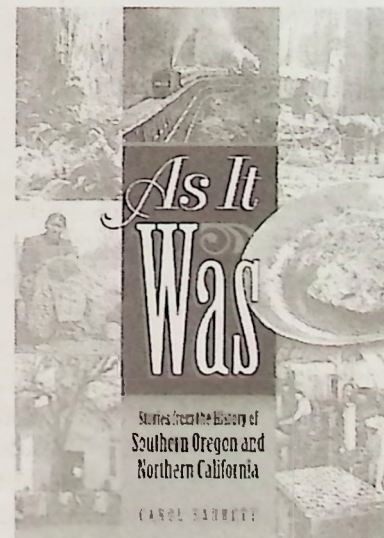
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A Tough Spot with a Nice Climate

(In)Tolerance in the State of Jefferson

"Away, away, to the left, we see the broad and beautiful valley of the Rogue River, looking in the uncertain haze of the Summer morning like a vision of Paradise. The valleys are so level, the trees so graceful, and the whole so vastly magnificent that it would seem impossible that want or greed or turmoil or politics or drunkenness or scandal should ever enter."



UNFORTUNATELY,
MANY OF THE SAME
THEMES THAT
CHARACTERIZED
PAST INTOLERANCE
ARE VERY MUCH
ALIVE TODAY.

When Oregonian Abigail Scott Duniway penned this description in 1879, she was about to experience firsthand the contrast between the beauty of the place and the prejudices of some of its inhabitants. Duniway was already a leader of the women's suffrage movement in Oregon, and would go on to become nationally-known for her advocacy of voting rights for women. But on that day in 1879, she was on her way to a speaking engagement in Jacksonville. There, her talk promoting women's voting rights was met with a shower of tomatoes, eggs, and assorted garbage. She was burned in effigy as she departed for Phoenix and Ashland.

Popular myths abound concerning the history of intolerance in the mythical State of Jefferson—

Southern Oregon and Northern California. That history is full of ironies and apparent contradictions, of people doing the "right" thing for the "wrong" reason...and vice versa. In 1859 as Oregon statehood approached, residents of Jackson and Josephine counties overwhelmingly opposed slavery in the new state because slavery meant the presence of blacks. In the early 1900s, many who supported voting rights for women in Jackson and Josephine counties also supported the racist and anti-immigrant Klan as a force for order and sobriety.

The area has never been the bastion of lily-white uniformity that popular myth has often imagined. Its history contains a full share of the tensions of diverse peoples trying to find their piece of Paradise, to protect it from others, or to find creative ways to share it.

When Duniway visited the Rogue Valley in 1879, the human landscape was a patchwork of dozens of racial and ethnic groups. White, Protestant settlers came from other parts of the United States. German Jews, fleeing repression in Europe, built prosperity as merchants to the miners in Jacksonville. French Canadian Catholic nuns ran a school for girls in Jacksonville (St. Mary's Academy), supported by Protestant, Catholic, and Jewish residents. Hawaiians dove for gold in the Applegate, Klamath, and other rivers.

Hungry Chinese peasants borrowed their way

ARTICLE BY
James Phillips

to America and followed the gold from California to the Applegate. By the 1860s, they outnumbered non-Chinese miners in Jackson and Josephine counties, although the 1859 Oregon constitution barred Chinese, blacks, and Hawaiians from owning land.

Mexicans passed through the area, leading mule teams that formed the area's cargo transport link to the rest of the world until the railroad was built. Italians, Greeks, and Irishmen, all fleeing hunger, turmoil, or repression in Europe, toiled with Chinese laborers building the railroad across the Siskiyou Mountains. Blacks found work on the railroads, living in the railroad districts of towns like Ashland.

Had Duniway visited the Rogue Valley forty years later, in 1919, she would have found a different, but still-diverse mix of people. There would be fewer Chinese, for example, but a thriving community of Japanese immigrants in the orchards and farms along Bear Creek and the hotel and restaurant businesses in Medford. Had she stayed a few months, Duniway would have witnessed one of the more intense displays of "greed, turmoil, politics," and intolerance in the area's history. In 1920, the Ku Klux Klan arrived to recruit members among the fearful, the resentful, and the opportunistic, by presenting itself as the defender of law, order, and sobriety.

The Klan proved itself by abducting and nearly lynching three men from Jacksonville and Medford in 1922, and initiating a recall campaign against Sheriff Tyrell for his efforts to prosecute these crimes. Tyrell survived the recall vote, while the Klan went on to target Catholics as child-eaters, drunkards, traitors, and servile agents of the Pope, and to support a 1922 initiative to close Catholic schools in the state. The initiative passed, but in 1925 the US Supreme Court said it violated the right of religious freedom.

Had Duniway visited the Rogue Valley in the early 1940s, she would have seen Mexican temporary-contract farm workers (*braceros*) filling the farm labor shortage as local men went off to fight Hitler. She would have noted the contingent of black recruits at Camp White preparing to fight fascism abroad, but unable to get service at local business establishments in Medford. She might have wondered at Japanese orchardists along Bear Creek being shipped to the detention camp at Tule Lake, even as they sent their sons to enlist in the American armed forces. And had she read in the *Oregonian*, on June 24, 1945, that the area was "a tough spot with a nice climate," Duniway would have understood the ironies and contradictions of intolerance.

Economic fears and interests fueled intolerance in Oregon. In Duniway's time, the hops growers and workers in the Willamette Valley and saloon keepers everywhere opposed women's suffrage, fearing that women would vote to end beer sales. Duniway her-

self refused to support prohibition laws, saying alcoholism was a disease, not a crime, and she could not advocate rights for women while denying people the right to drink.

Economic fears caused people to seek socially acceptable scapegoats. White lumber mill workers in Toledo (Lincoln County) forcibly rounded up and ran out Japanese workers in 1925 because they saw the Japanese taking their jobs.

Greed fueled the machinery of intolerance, while rationalizations oiled the wheels. As late as the 1920s, one writer could defend the theft of Indian tribal land and the removal of Indians from Southern Oregon in the mid-1800s by asserting that, "the Indians have been benefited. They have been trained. When we consider the actual history of these [tribal] people, their contact with the white race has been a blessing." The gist of this argument would have been familiar to Duniway, for she constantly heard men (and some women) argue that women were better off (and more virtuous) without the onerous burden of voting.

But economic interests could also undermine intolerant intentions.

Authorities in Jackson County in the 1860s did not enforce most laws prohibiting Chinese from owning mining claims or businesses. The county was collecting thousands of dollars yearly by taxing those mines and businesses.

Nativism—the need to force everyone to conform to a narrow, particular, idea of Americanism, and to exclude those (especially immigrants) who do not seem to conform—was a popular form of intolerance. At various times, Catholics, Jews, and the Japanese, among others, were considered agents of foreign interests, and the Chinese were seen as too different to be capable of becoming "American." Conformity was at times extended to those holding unpopular political views.

People championed a distorted libertarianism, defending personal rights and local autonomy against the imagined threat that people of color, economic elites, and the government were stealing their freedoms. In 1870, Oregon's legislature failed to approve the Fifteenth Amendment that guaranteed voting rights to black men. It was argued that the government was trying to play off blacks against whites, and the blacks were willing pawns.

The same underlying motivations that fuel intolerance elsewhere were active in the State of Jefferson: greed, fear, resentment, alienation, opportunism, ignorance. Unfortunately, many of the same themes that characterized past intolerance are very much alive today, in the ideologies and practices of the dozens of white supremacist, neo-Nazi, and patriot-militia groups currently operating in the State of Jefferson and the Pacific Northwest. These

CONTINUED ON PAGE 31

Walking the Walk: Notes on Living Tolerance

1857. After fleeing his neighbors' anger, early Talent settler John Beeson continues his condemnation of white treatment of Indian tribes. He publishes *A Plea for the Indians*, writing, "There must and will be expiation for these wrongs, and redemption for this long-suffering and oppressed people."

1873. While Chinese are regarded as inferior beings with no rights, Jacksonville's Catholic pastor, F.X. Blanchet defends their humanity and civilization, and writes: "The Chinese cannot imagine how mutual respect can be established without ceremonies."

1922. Protestant and Jewish leaders oppose an initiative aimed at closing Catholic schools. "Do away with religious prejudice and make Oregon a decent state in which to live," they urge in local newspapers.

1924. When the Klu Klux Klan threatens to boycott Harry Finklestein's grocery store because he is Jewish, local Catholics start shopping there.

1942. Medford businesses refuse service to black recruits from Camp White. Camp commander Maj. Gen. Charles Gearhardt threatens to put Medford off limits to *all* his troops.

1950. Black actress Patricia Norman stars in the Oregon Shakespeare Festival's production of *The Comedy of Errors*. White actors accompany her around Ashland to protect her from possible racial incidents.

1995–96. In response to the murder of a lesbian couple, the Abdill-Ellis Center is founded in Ashland.

Going with the Flow

*Education meets watershed restoration
in Northern California*

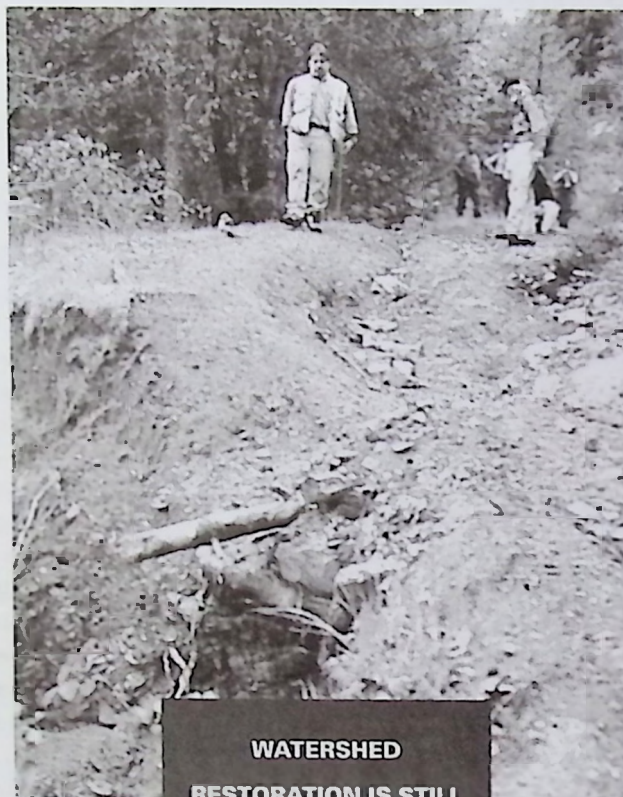
W

ith his L.L. Bean attire, carefully styled hair and rugged good looks, John McCullah could have just walked

off the set of the movie *A River Runs Through It*. But beneath that sleek exterior beats the heart of a zealot. Armed with a high-powered camera and his own brand of missionary zeal, McCullah patrols construction sites in his home territory of Redding, looking for the telltale brown streams that deliver fish-killing sediment to the Sacramento River and its tributaries. He cut his professional teeth in the upper reaches of the Trinity River watershed, starting out with what he now calls "band-aid" solutions to erosion problems and graduating to his current work, which involves using heavy construction equipment to remove the ultimate source of stream sediment: logging roads.

McCullah, 48, is a cutting-edge pioneer in the infant science of watershed restoration.

The source of McCullah's passion is evident in a story he tells, in sad and hushed tones, of a recent walk he and his wife, Cathy Anderson, took along Sulphur Creek. The couple spotted two salmon, one dead and floating in the water, the other its still-living mate, who, almost as if it was looking for company, swam alongside them as they walked beside the stream bank. What they were witnessing, according to McCullah, was the "tragic" ending of the saga of two salmon who'd swum thousands of miles to spawn, only to find a streambed strewn with the silt-covered tailings from old gravel and gold mines, rocks too large for spawning grounds. There was no



**WATERSHED
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DEVELOPED**

spot anywhere along the stream for the fish to lay and fertilize their eggs; the long journey had been for nothing. Anderson cried as she watched the one surviving salmon. Two weeks later, McCullah himself choked up as he came to the end of the story.

The plight of the salmon—whose migrations range from the coastal waters of South America to the smallest tributary streams of Northern California and Oregon—is at the heart of the efforts of McCullah and others to restore the state's watersheds. The salmon's native spawning grounds in freshwater streams have been decimated by a combination of habitat-destroying practices in the logging, ranching and mining industries. As a result, there are now approximately 10,000 coho salmon plying California's coastal waters, compared to a population ranging from 200,000 to 500,000 in the 1940s. According to the American Fisheries Society, 106 major salmon runs have vanished from West Coast waters; another 214 runs are at risk unless major steps are taken to restore fish habitat.

Watershed restoration is still a very young science, and its techniques are being refined and developed, but the trend over the past decade has been to aim toward rebuilding watersheds to their ancient configurations. Human impacts in the form of road-building and removal of vegetation has created soil erosion and the resulting burial of stream-bed spawning grounds. If streambanks and hillsides can be restored to their original configuration, so the theory goes, erosion problems will be minimized and fish habitat can be restored.

*by Tim Holt
photos by Rose Sloan*

A term frequently used in the literature of watershed restoration is "morphology," which in this context refers to the original contours of a watershed whose features have been distorted by logging or other human impacts (gravel mining, for another example). A restoration specialist like McCullah can determine the watershed's original contours by carefully noting the slope and general topography of the terrain surrounding the impacted area, or by the hands-on method of digging out roads until the original bedrock or the decayed organic matter of the original hillside is uncovered.

All of these techniques are being put into practice at a restoration project supervised by McCullah at Whiskeytown Lake, just a few miles west of Redding. The project is co-sponsored by Shasta College, where McCullah is a part-time instructor, and the Whiskeytown Lake National Recreational Area. Students from the college are doing most of the grunt work for the project, which involved removing a one-mile stretch of logging road. They are currently revegetating the area.

The logging road the students removed had been the source of major amounts of sediment spilling into nearby Clear Creek. The fill dirt scooped out of the road was used to rebuild the disfigured hillside back to something resembling its original contours. Now the task is to revegetate those bare hillsides, so for their two units of credit the students are planting willows, fir trees, native grasses and a variety of other erosion-halting plants.

During a recent class session, students are scattered along the length of a small tributary creek, and they are engaged in a variety of tasks: Vance Howard, a lanky young man clearly at home in the outdoors, is trying to repair a badly eroded, steep hillside. To halt further erosion, he whittles stakes out of tree limbs, and drives them into the hillside, using them to brace bunches of smaller tree limbs placed crosswise against the hillside. He then covers his handiwork with a thick layer of dirt. For long-term erosion control, he plants a ponderosa pine near the bottom of the slope. Although he's received plenty of guidance from McCullah, Howard, like other students, is inventing techniques as he goes along.

Farther upstream, students Pamela Mills and Rene Spain are piling medium-sized rocks against a partially eroded stream bank to prevent further erosion. Downstream, student Rose Sloan builds a protective rock wall around an enclosure where a cluster of willows will be planted.

Throughout the two-hour class, McCullah shares his expertise and enthusiasm and, occasionally, criticism. The sense one gets is

that these students are being encouraged to experiment, to put their own stamp on the project.

The students' high level of motivation is evident at the end of the session, when McCullah has to coax them to leave the site and get back in the Shasta College van. The van's driver, Ms. Spain, is furiously shoveling rocks onto a streambank, and it requires a little persuasion to get her back in the driver's seat. Two students, Howard and Sloan, who came in their own vehicle, decide to stay a little longer to finish planting the willows.

The students are exhibiting what McCullah calls "watershed ownership."

"When they plant a tree in the watershed, they've helped bring that watershed back to life, and from then on they *own* that watershed. It's theirs," he says.

One of the main lessons McCullah imparts to his students is a simple one: Wherever there's major erosion, look for roads above it, and fix those first. It was a lesson that took McCullah several years of watershed restoration work to learn. When he moved into that field, giving up his landscape contracting business a decade ago, McCullah was hired to supervise a major watershed restoration project along Grass Valley Creek, a tributary of the Trinity River. He and his crew began by using the techniques he now derisively refers to as "band-aids:" installing check dams made of logs and sandbags and repairing damaged culverts (the metal-lined tunnels

that direct water under logging roads). When these measures failed to halt erosion during a major storm (the check dams were simply washed away), McCullah started focusing on the ultimate source of the erosion: the logging roads that cross water channels and the unnaturally steep cuts that are made to install the roads. By reshaping the hillsides above and below the roads back to their natural contours, using the road fill dirt that was scooped out of those same hillsides, the erosion can be checked at the source.

To accomplish his goals, McCullah uses the same type of heavy-duty tools used to put the roads in in the first place: bulldozers and excavators.

Whiskeytown staff biologist Gretchen Ring, who's providing revegetation expertise for the project, was present at the culmination of the three-day effort to remove the log-

ging road. At the spot where it crossed a long-buried creek, two pieces of equipment, a bulldozer and an excavator working in tandem, removed over 1000 cubic yards



PREVIOUS PAGE: This is "Satan's Crack," a badly eroded section of Logging Camp road that was to be decommissioned. Mountain bikers dubbed the term "Satan's Crack" because many a rider lost control here due to the deep gully. John McCullah and his students included this site during their inventory of the watershed.

ABOVE: After the trail was installed on the re-contoured slope, the Shasta College Watershed Restoration instructor, John McCullah, taught students and park employees how to install biotechnical erosion control. These erosion protection measures will help stabilize the slopes and provide wildlife habitat.

CONTINUED ON PAGE 33

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

A gene found in roundworms may help humans to live longer. Some side effects of course: the inevitable slime trail, casings everywhere, somebody waters the lawn you're going to rise to the top — but, on the upside, you'll have both sexes up and running, and if your spouse takes half of everything, it'll grow back.

Well, you need a sense of humor. Achieving immortality only to wind up in the bait cooler at Stop & Shop.

Humans and roundworms share a common ancestor — Charlton Heston. Sometimes I can't believe it's the same guy who led us out of the desert.

Republicans come out in favor of the rhythm method of gun control — a shot in the dark.

Explaining the mistaken Chinese embassy bombing, the Pentagon says the map they were using showed a gondola cable at those coordinates.

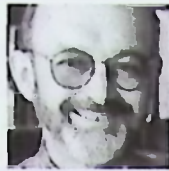
The Pentagon is like my wife — can't read a map and it'd be too easy to use the phone book. They did, however, take the sign off the American embassy in Beijing, and now they believe they're invisible.

Goes to show you, bombs are only as smart as the people who drop them.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Dippers

When I was growing up in western Washington my father took me fishing. A familiar sight, sometimes more familiar than that of fish, was a stocky slate-gray thrush-sized bird flying up and down the stream, occasionally lighting on an emergent rock or boulder. Once alight, the bird bobbed up and down in a most curious fashion. Papa called them teeter-asses, a name I found both descriptive and hilarious. Not until some time later did I learn that, in the polite society of bird watchers, they were called water ouzels or, to be correct today, the American dipper.

Bobbing up and down on rocks was not the only curious thing they did. They would suddenly fly beneath the water, disappear, and then emerge downstream with an aquatic insect larvae in their bill. Here was a bird that looked like a song bird (which it is) that swims, without the benefit of the usual accoutrements of waterfowl: no webbed feet, lobed toes or duck-like bill.

That is not to say they don't have adaptations—they do. They have a much larger oil gland than other song birds, scales that close the nostrils while immersed, a thick dense plumage that is difficult to wet, and a white third eyelid that flicks across the eye to keep it clean in murky

water. They swim by flying through the swift water of their mountain streams or walking along the bottom, gripping with their oversized feet.

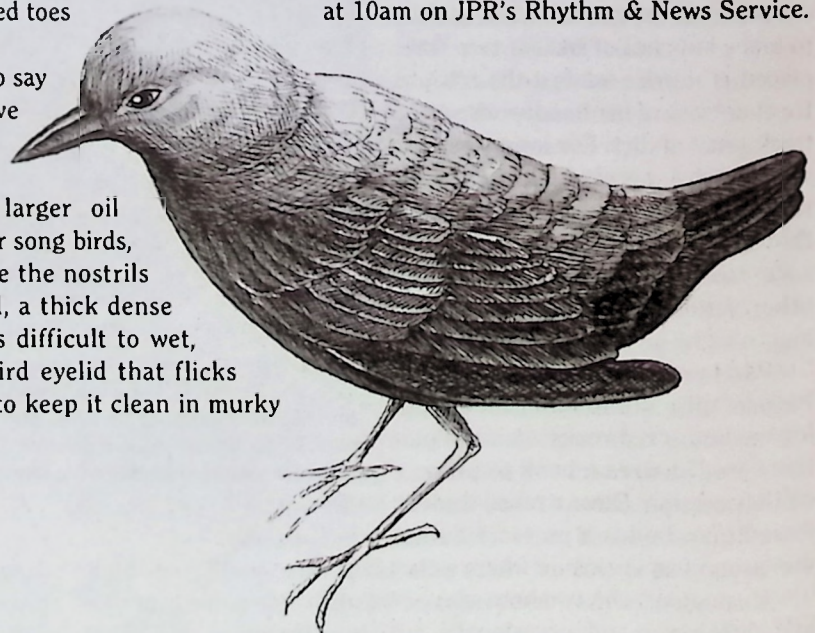
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THEY WOULD SUDDENLY
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EMERGE DOWNSTREAM
WITH AN AQUATIC INSECT
LARVAE IN THEIR BILL.

A songbird you say? You bet. Its call is a simple, loud *zeet zeet*, single or repeated. Its song is a clear and ringing rendition of trills and flute-like whistles like a mockingbird embellishing upon a wren's song. It sings year round, rain or shine, day and occasionally at night.

Where do teeter...ah, dippers nest? On cliff faces among the mosses and ferns, on midstream rocks, or behind waterfalls. They're one of my favorite birds. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



MarketFest



Irene Farrera

PHOTO: CHRISTOPHER BRUCKNER

THE WEEKLY DOWNTOWN

**CELEBRATION PROVIDES
A MIX OF MUSICAL
ENTERTAINMENT, A
CERTIFIED FARMER'S
MARKET, BEAUTIFUL
ARTS AND CRAFTS,
CHILDREN'S ACTIVITIES,
AND TASTY FOOD AND
BEVERAGES.**

If you haven't been to downtown Redding's Library Park on a Thursday evening in the summer, you're missing out on some real State of Jefferson fun! The Downtown Redding MarketFest is a great place to connect with friends, enjoy music, and cool off from Redding's hot summertime temperatures. MarketFest, the weekly downtown celebration, provides a mix of musical entertainment, a Certified Farmer's Market, beautiful arts and crafts, children's activities, and tasty food and beverages. This year's event features the new Carnegie Stage and new misting fans to keep folks cool during those hot Redding nights.

MarketFest has been the catalyst for redevelopment in Downtown Redding and the capacity crowds are an expression of the community's support. Every Thursday evening from July through September, capacity crowds enjoy the event and support the downtown businesses. Children are delighted with activities that are just for them. Shoppers can browse through the locally grown produce and handmade arts and crafts. Those that want to get more involved can stop by the Info Booth to learn about downtown improvement projects. There's even a community booth that offers education on how to live a healthier life. This Healthy Community Pavilion is made possible by Mercy Medical Center's generous sponsorship of MarketFest.

One of the highlights of MarketFest is the music. It's unique, cultural, and free! Here's a rundown on this season's lineup.

Thursday, July 1st - It's hot in Library Park when the Zydeco Flames open the MarketFest music series with their infectious dance rhythms and soulful lyrics. July 8th - Celebrate the music of the late '40s with Jel-

lyroll. This San Francisco-based swing/jump blues band will please any swing lover. Founding members began their jump-jive trek in Paris, France where they learned original recipes for classic jazz performances. July 15th features the West Coast Rhythm Section, an eight piece "Rhythm and Groove" band from Sacramento. The group is lead by the soulful vocals of Anita Jones, backed by an old-school funk horn section, Latin percussion, and a groovy rhythm section. July 22nd - A little bit of Latin America will be coming to MarketFest with the Irene Farrera Tropical Band. The Venezuelan singer and songwriter graces the Carnegie Stage with her percussive guitar style and rich, smoky voice. Her

new CD will be available at MarketFest! July 29th - The Andean mystic sound of Arak Pacha enchants us with ancient melodies played on traditional instruments from the Andes Mountains. August 5th - Klezmer revival comes to Redding via the fabulous San Francisco Klezmer Experience. Combining fine instrumental technique and great jazz/improv chops, they're passionately dedicated to the soulful and ecstatic dance music of the Jews of Eastern Europe. The group was created by violinist Daniel Hoffman for the hit production of the klezmer musical *Schlemiel the First*. The band also features the effervescent vocalist/accordionist

Jeanette Lewicki. August 12th - Pankind, a steel drum band from Santa Cruz plays fiery music that puts us in the spirit of a Caribbean carnival. August 19th - A zesty program of Latin, Caribbean, and Brazilian styles, with a dash of flamenco and other global influences and it's Wild Mango. Hailing from throughout the Americas, this all-female septet blends their diverse

CONTINUED ON PAGE 15

BY

Lynda Scheben

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 11am on the
Rhythm & News Service

Sundays at 3pm on the
Classics & News Service



FROM NATIONAL PUBLIC RADIO



ONLINE

Joe Loutzenhiser

Bamboozled

Not a week goes by when I don't get at least a few emails with suspicious content. Usually they are forwarded to me from an acquaintance or friend who adds a comment such as "Watch out" or "I though you should know this." The contents of such email range from warnings about unbelievably powerful computer viruses to shampoo that causes blindness to email petitions to save something or another. Some are obviously bogus if one has even an inkling of the subject matter. Others just sound dubious and require some research to determine their veracity. Almost all turn out to be hoaxes.

I've briefly mentioned this subject before in the context of other columns, but as more and more people join the Internet community there seems to be an increasing level of susceptibility to such hoaxes. People new to the Internet seem willing to jump in feet first without first understanding the history, conventions, and tools that keep things from becoming muddled. Soon they find themselves in over their heads and becoming lost, or worse, nuisances. There are new aspects to this problem that deserve revisiting.

If you've used Internet email for any length of time you no doubt have also received such email. Did you forward them to those in your address book, as often these emails exhort you to do, or were you suspicious and did you attempt to find out the truth? It seems that most people just forward the email along without much thought at all. Something about human psychology makes us inherently credulous. By nature we are believers. Perhaps in primitive times reacting on most threats without consideration helped us survive, sort of a "better safe than sorry" philosophy. But in our modern times, with their profoundly complex phenomena and societies, one has

to consciously try to be skeptical; to pause, reflect, question, and ponder. These are not easy traits to develop, and fostering such skepticism can lead to uncomfortable questions about long-held and cherished beliefs. Consequently our families and educational systems rarely produce skeptical people (www.skeptic.com/what-is-a-skeptic.html).

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ONCE ENTRENCHED, SUCH
HOAXES TAKE ON A LIFE OF
THEIR OWN, GOING THROUGH
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GROWTH AND DECLINE, BUT
RARELY EXTINCTION.”

With the advent of near instantaneous email communication around the world we now have the ability to rapidly convey information. But that has also given us the ability to propagate hoaxes and the resulting mass hysteria at an exponential rate. Once a hoax gets started on the Internet it quickly snowballs

out of control as each uncritical user forwards the phony information along, multiplying the hoaxes' rate of proliferation. Once entrenched, such hoaxes take on a life of their own, going through almost organic cycles of growth and decline, but rarely extinction.

Of course the gullibility of those who unwittingly spread hoaxes has not gone unnoticed by the more rapacious people on the Internet. Scams are now almost as common as hoaxes, as clever schemes are devised to prey upon the ignorance of 'net newbies. Lack of wariness is now a definite weakness that can be cunningly exploited through use of the Internet. And with the ever-growing number of people online there is now a potentially endless pool of easy marks.

To counter such scams and hoaxes requires a commitment to education, by both the 'net community and individual users. There are ample resources available for those who wish to learn more and protect themselves against being deceived. It may take a fair amount of effort to become hoax savvy, but it is the necessary price to be paid for the freedom of communication that our technology offers. The 'net community has done well in providing and maintaining

up-to-date hoax information. The problem is not good hoax fighting resources, but making users aware that they exist and how to make use of them.

HoaxKill (www.Hoaxkill.com) of Oxcart Software is an excellent site "created to help you identify hoaxes and to actively combat them." It includes reports on most of the currently circulating hoaxes as well as a discussion board and a modest Jokes section. Be sure not to miss the "All in One" hoax, a biting satire of Internet hoaxes.

Another, more in-depth examination of the "misinformation" phenomena can be found at Hoax-du-Jour (www.korova.com). Hoax-du-Jour articulates a coherent philosophy on combating hoaxes that also helps explain the 'net exasperation with the people who won't get a clue and exacerbate the problem. The site also has a short but well-chosen links section.

And the site that I like for quickly assessing suspected hoaxes is About.com. (urbanlegends.about.com/mbody.htm). They have a list of hoaxes that is as comprehensive as could be expected. Often just browsing these listings can help give you a "feel" for how a hoax is perpetrated, allowing you to better recognize when you're being conned.

When you do find that someone has passed a hoax email along to you make sure you do not send your debunking reply without using your email software's "blind carbon copy," or "BCC" feature. Many well meaning people share their entire address books with hundreds, maybe thousands, of people they don't know because they don't understand how to properly use their email software. But it is important when debunking that you forward the information to all the addresses contained in the original hoax email (but again, use BCC to be considerate of people's privacy). Sometimes a gentle scolding of the person who so guilelessly sent the hoax along doesn't hurt either. If enough people feel ashamed about being duped, perhaps in the future they will make the effort to find out the truth and stop wasting time and bandwidth. □

SPOTLIGHT *From p. 13*

backgrounds into a heady mix of global fusion. Their infectious rhythms are also designed to move the feet! August 26th - With a little help from JPR, The Bobs are coming to MarketFest before they perform at Jacksonville Celebrates the Arts. This four member a capella group has an incredible show that's witty and original. It's part



West African Highlife Band

theatre, part comedy, part performance art, and a unique evening of music. Don't miss this band without instruments! September 2nd - A revival of the West African "highlife" dance classics right here in River City. The West African Highlife Band is an authentic all-star group of West African music veterans. They bring a unique celebration

of the incomparable West African highlife and "palm-wine" dance tunes that ruled the West African club scene before the disco era. The group is led by Nigerian vocalist/bassist Ken Okulolo of Kotoja. September 9th - Laurie Lewis with Tom Rozum and Todd Phillips play some great bluegrass and American roots music. Laurie is a gifted songwriter, champion fiddle player, powerful vocalist, and exciting performer. She can play with the best of them, including topnotch players like Tom Rozum (mandolin) and Todd Phillips (acoustic bass). September 16th - Tom Ball and Kenny Sultan, wizards of acoustic blues, bring their unique blend of guitar and harmonica blues, rags, and good time music. Their unique and delightful approach reminds some of a young Brownie McGhee and Sonny Terry. September 23rd- Last night for MarketFest! This one's a surprise but we'll tell as soon as we can....

MarketFest takes place on Thursday evenings from 4:30pm to 8:30pm in Redding's Library Park - July 1 through September 23. Like many things in life, Redding heat is more tolerable if you have someone to share it with, and especially under the misters at Library Park. □



Wild Mango

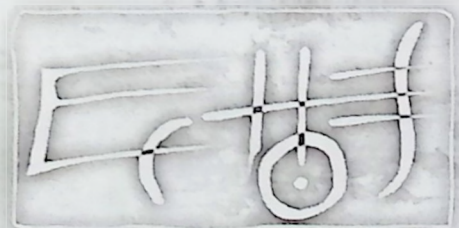
Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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ON THE SCENE

Elizabeth Papczynski

Discovering the "Geographic Century"

On Mondays throughout the year, listeners to Morning Edition hear a series called "Geographic Century," about grand explorers of the 20th Century and their defining moments of great achievement. Through the words of the explorers themselves, and narration and archival recordings, the series reprises thrilling episodes of human daring, and sometimes tragedy. The segments are hosted by NPR's Alex Chadwick. Those profiled include: Jane Goodall, famed primatologist and chimpanzee researcher; Sir Edmund Hillary, the first person to reach the summit of Mt. Everest; Robert E. Peary, explorer of the North Pole; and Sylvia Earle, a pioneer of human deep diving, among many others.

Elizabeth Papczynski is a 21-year-old junior at the University of North Carolina at Chapel Hill. As a Morehead Scholar, Elizabeth interned at the National Geographic Society over the summer of 1998. While there, she worked on "Geographic Century." Below, Elizabeth describes her work on the series.

I did not have the experience of listening or reading first-hand accounts of John Glenn's historic orbit around the earth in 1962. I missed all the hoopla as Armstrong walked on the moon, and as Cousteau took man's first breath underwater. I wasn't born until 1977.

Yet while working at the National Geographic Society (NGS), I had the opportunity to revisit such historic experiences as Glenn's Friendship VII mission, Jane Goodall's lectures on the chimps of Gombe, Jacques Cousteau's underwater discoveries and Robert Peary's tales of dog sledding to the North Pole. I could not be at NGS in 1909 to hear Peary speak about his polar adventures and most likely neither could you. However, the production of the "Geographic Century" radio series allows us all to revisit the explorers, inventors, and adventurers of the twentieth century.

During my internship, I sifted through hundreds of tapes and reels containing lectures, medal ceremonies and speeches given at NGS over the past century. With the help of Margaret Ryalls, an NPR intern, the jumble of boxes in the archives was reduced to

approximately 40 tapes appropriate for the task of finding the perfect sound bites to be included in the radio show. Back in the listening studio, we donned our headphones and immersed ourselves in voices of the past. Soon we were laughing over the solemn and calm way John Glenn spoke of



Robert E. Peary with tattered polar expedition flag in the Canadian Arctic in 1906. His words from a 1909 speech are featured in "Geographic Century."

PHOTO: ROBERT E. PEARY COLLECTION



PHOTO: RICHARD HEWITT STEWARD • NATIONAL GEOGRAPHIC SOCIETY

Matthew Stirling measuring a giant carved stone left behind by the mysterious Olmecs in Mexico. Stirling's feats of exploration are recalled in "Geographic Century."

the unidentified "flaming chunks" that flew past his capsule window upon re-entering the earth's atmosphere. Margaret and I chuckled as Sir Vivian Fuchs' dignified voice came to us from 1959, jesting of the great exercise one can get by running around the earth, which he explained is quickly and easily accomplished by swinging around the South Pole.

After we carefully recorded and logged the sound bites we thought may be of use, we headed to the library to begin the print research that supports the production of the series. We delved through periodicals spanning almost 100 years, equally amazed at Bingham's discovery of Machu Picchu and Sereno's Eoraptor, the most primitive dinosaur yet found.

The accomplishments of the men and women I came to know continue to astound me. Even more incredible is that I had the opportunity to be a part of something so, well...big. Back in Chapel Hill at the University of North Carolina you can bet I'm glued to *Morning Edition* every Monday morning as NGS and NPR once again impart to the nation gifts that I cherished receiving this past summer: the gifts of knowledge and adventure. ■

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PROGRAM GUIDE

At a Glance

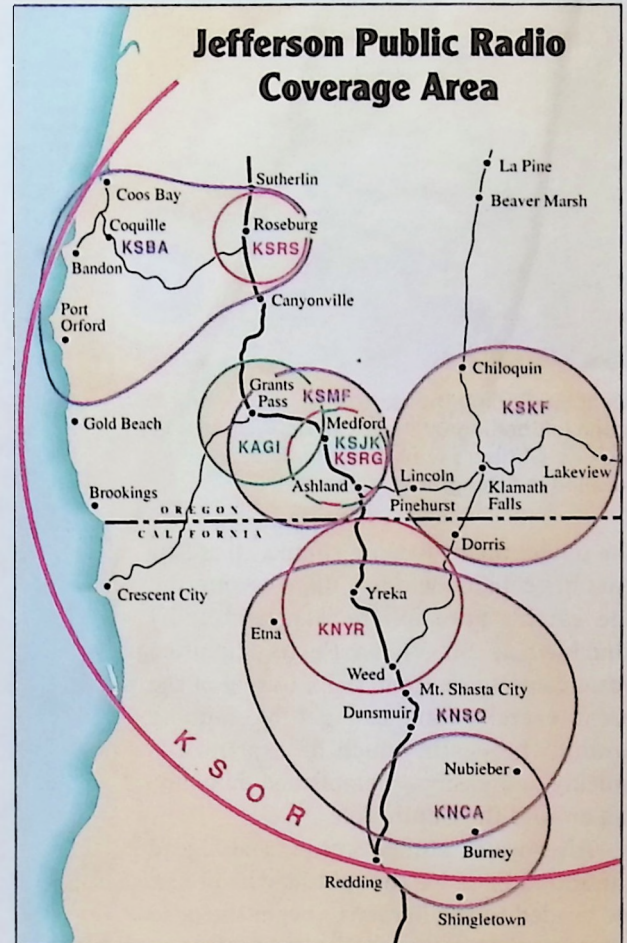
Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month the 1999 Oregon Coast Music Festival will be held in the Coos Bay-North Bend area: to celebrate, we bring you recordings from last year's festival as featured works on both *First Concert* and *Siskiyou Music Hall*. Listen the week of July 5-9 for outstanding performances by the festival orchestra conducted by James Paul, with pianist Abbey Simon. The week will conclude with a broadcast of the complete festival pops concert, "For The Birds," with the festival orchestra conducted by Jason Klein. *First Concert* and *Siskiyou Music Hall* air from 7am-noon and noon-4pm, respectively. See page 21 for the complete program listings.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On July 4th celebrate Independence Day with an incredible *Jazz Sunday*. Host George Ewart takes a break this week and hands the show over to the capable hands of Bill Cosby. Mr. Cosby will serve as master of Ceremonies for the 1999 Playboy Jazz Festival, a sensational mix of jazz greats of today and tomorrow. The Festival will span the entire range of jazz idioms, from bop to blues, swing to salsa, big band to straight ahead jazz. Featured musicians include Terence Blanchard Group with special guest Gary Bartz, Chick Corea and the Mildred Snitzer Orchestra featuring Jeff Goldblum. The program will air Sunday July 4th from 10am-2pm.



Volunteer Profile: Kate McCabe



Kate McCabe moved with her husband and four children to Ashland last summer after twenty-five years in central Idaho—and they don't miss shoveling snow one bit! Kate enjoys everything fun but her favorite things include playing with her family, the great outdoors, gardening, travel, collecting music and musical instruments and volunteering in the community. When motherhood permits, Kate studies Iridology, massage therapy and other alternative healing methods and helps out at JPR. In her own words, Kate has "always felt that public radio was fashioned just for her" in part because she has no tele-

vision and only occasionally picks up a copy of a local newspaper. "It's amazing to feel so at home in a new place, thanks a lot to JPR". Kate goes on to express her gratitude for a chance to give back a little of what public radio has given her over the years.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
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Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm Siskiyou Music Hall	11:00am Siskiyou Music Hall
4:00pm All Things Considered		4:00pm All Things Considered	2:00pm Indianapolis on the Air
		5:00pm Common Ground	3:00pm Car Talk
		5:30pm On With the Show	4:00pm All Things Considered
		7:00pm State Farm Music Hall	5:00pm To the Best of Our Knowledge
			7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Le Show
6:00pm World Café	11:00am Car Talk	3:00pm Confessin' the Blues
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Open Air at Night	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Possible Musics
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
5:00am BBC World Service	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	8:00am Sound Money	11:00am Sound Money
10:00am Public Interest	9:00am Jefferson Weekly	12:00pm A Prairie Home Companion with Garrison Keillor
11:00am Talk of the Nation	10:00am West Coast Live	2:00pm This American Life
1:00pm Monday: Talk of the Town	12:00pm Whad'Ya Know	3:00pm Jefferson Weekly
Tuesday: Healing Arts	2:00pm This American Life	4:00pm Zorba Paster on Your Health
Wednesday: Real Computing	3:00pm A Prairie Home Companion with Garrison Keillor	5:00pm Sunday Rounds
Thursday: Word for the Wise and Me & Mario	5:00pm Talk of the Town	7:00pm People's Pharmacy
Friday: Latino USA	5:30pm Healing Arts	8:00pm The Parent's Journal
1:30pm Pacifica News	6:00pm New Dimensions	9:00pm BBC World Service
2:00pm The World	7:00pm Fresh Air Weekend	
3:00pm Fresh Air with Terry Gross	8:00pm Tech Nation	
4:00pm The Connection	9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)		
7:00pm As It Happens		
8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)		
10:00pm BBC World Service		



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KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Join host Don Matthews for great opera recordings from the library of Jefferson Public Radio.

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates July birthday

First Concert

- July 1 T Britten: Cello Sonata, Op. 65
- July 2 F Haydn: Symphony # 23 in G
- July 5 M Chadwick: *Jubilee* from Symphonic Sketches
- July 6 T Tartini: Sonata in G minor, Op. 1, #10
- July 7 W Gershwin: *An American in Paris*
- July 8 T Respighi (7/9*): *The Birds*
- July 9 F Beethoven: Piano Concerto #5 in Eb, op. 73
- July 12 M Butterworth*: Two English Idylls for Small Orchestra
- July 13 T Danzi: Wind Quintet in F, Op. 68, #2
- July 14 W Debussy: *Images*, 2nd series
- July 15 T Mozart: Piano Concerto #11 in F, K. 413
- July 16 F Kodaly: *Summer Evening*
- July 19 M Hill: Symphony #7 in E minor
- July 20 T Bach: Trio Sonata in C minor, BWV 1079
- July 21 W Tchaikovsky: Variations on a Rococo Theme
- July 22 T Damase: Sonata for Flute and Harp
- July 23 F Berwald*: Piano Trio #4 in C
- July 26 M Field*: Sonata in C minor, Op. 3, #1
- July 27 T Granados*: Selections from *Goyescas*
- July 28 W Brahms: Variations on a Theme by Haydn
- July 29 T Vieuxtemps: *Fantasia Appassionata*, Op. 35
- July 30 F Beethoven: String Quartet in D, Op. 18, #3

Siskiyou Music Hall

- July 1 M Lizst: *Historische ungarische Bildnisse*
- July 2 T Mendelssohn: Violin Concerto in E minor Op. 64
- July 5 M Mahler: Symphony No. 1
- July 6 T Elgar: *Enigma Variations*
- July 7 W Nielsen: Symphony No. 2 "*The Four Temperaments*"
- July 8 T Rachmaninov: Symphony No. 2 in E minor Op. 27
- July 9 F Oregon Coast Music Festival Pops Concert "For The Birds"
- July 12 M Beethoven: Piano Sonata Op. 109 "*Hammerklavier*"
- July 13 T Braupner: Overture in D
- July 14 W Spohr: Violin Concerto No. 1 in A Major
- July 15 T Goetz: Symphony in F Major Op. 9
- July 16 F Dukas: Symphony in C Major
- July 19 M Vaughan-Williams: Symphony No. 6 in E minor
- July 20 T van Bree: Grand Quartet No. 3 in D
- July 21 W Fibich: Symphony No. 1 in F Major
- July 22 T Crusell: Sinfonia Concertante
- July 24 F Brahms: Serenade No. 2 in A Major
- July 26 M Haydn: Cello Concerto No. 2 in D
- July 27 T Giuliani*: Guitar Concerto No. 1 in A
- July 28 W Schubert: Piano Sonata No. 20 D. 959
- July 29 T Dvorak: Symphony No. 9 "*From the New World*"
- July 30 F Faure: Requiem Op. 48

HIGHLIGHTS

IPR Saturday Morning Opera

July 3 *Orfeo ed Euridice* by Gluck.
Agnes Baltsa, Margaret Marshall, Edita Gruberova,
The Ambrosian Opera Chorus, The Philharmonia Or-
chestra, Riccardo Muti, conductor.

July 10 *The Ballad of Baby Doe* by Douglas Moore
Beverly Sills, Walter Cassel, Frances Bible, The New
York City Opera Orchestra and Chorus, Emerson
Buckley, conductor.

July 17 *Anna Bolena* by Donizetti
Elena Souliotis, Marilyn Horne, Nicolai Ghiaurov,
John Alexander, The Vienna State Opera Orchestra
and Chorus, Silvio Varviso, conductor.

July 24 *L'Arlesiana* by Cilea
Pia Tassinari, Ferruccio Tagliavini, Gianna Galli,
Paolo Silveri, Bruno Carmassi, Antonio Zerbini,
Loretta Di Lelio, The Symphony Orchestra and Cho-
rus of Torino della Radio-televisione Italiana, Orches-
tra cond., Arturo Basile, Chorus cond., Ruggero
Maghini.

July 31 *Goyescas* and *L'heure Espagnole*
Goyescas by Granados
Maria Bayo, Lola Casariego, Milagros Martin, Sym-
phony Orchestra of Madrid, Antoni Ros Marba, con-
ductor.

L'heure Espagnole by Ravel
Janine Linda, Andre Dran, Jean Mollien, Jean Hoff-
man, Lucien Mans, The Radio Symphony Orchestra,
Rene Leibowitz, conductor.

Saint Paul Sunday

July 4 Chanticleer
Music of Asia: arr. Chen Yi: Fengyang Ge (China),
Molihua (China), Diu Diu Deng (Taiwan), Arirang
(Korea); arr. Osamu Shimizu: Sohran Bushi (Japan)
Music of Europe: Otto Olsson: Domaredansen (Swe-
den); David Zehavi: Or' cha Bamidbar (Israel); arr.
Fritz Goller: Ein Vogel wollte Hochzeit machen (Ger-
many); arr. C. Shvedoff: Oy, polna, polna korobushka
(Russia); arr. Percy Grainger: Brigg Fair (England);
Michael McGlynn: Dulaman (Ireland)

Music of the Americas: Benitez Valencia Valencia, arr.
Javier Zentner: La Vasija de Barro (Ecuador); Moises
Simons, arr. Tania Leon: El Manisero (Cuba); arr.
Steve Barnett: An American Folk Melody (United
States)

July 11 Frederic Chui, piano
Chopin: Rondo in c minor, Op. 1; Etudes op. 10, # 7,
3, 12; Prokofiev: Fugitive Visions, Op. 22, #1-10;
Prokofiev/Chui: Lieutenant Kije Suite

July 18 Vellinger String Quartet
Haydn: Quartet in E, Op. 54, #3; Schumann: Quartet
#2 in F, Op. 41, #2

July 25 Truls Mork, 'cello; Havard Gimse, piano
Prokofiev: Sonata in C, Op. 119; Strauss: Sonata in F,
Op. 6



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Sundays at 5pm on
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combined with
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the middle of the arts scene.



Weekdays at 3pm & 6pm on
News & Information



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

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KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

July 4 Jon Weber

Chicago pianist Jon Weber storms the bastions of all varieties of jazz—from stride to bop and blues. Critics are placing his name among those of such erudite, experienced pianists as Dick Hyman and Dave McKenna. Weber and host McPartland, side by side at two pianos, produce a photo finish tie for spontaneity and versatility in this lively episode.

July 11 Michael Wolff

Pianist and composer Michael Wolff's vast experience includes work with Sonny Rollins, Jean-Luc Ponty, the Thad Jones-Mel Lewis orchestra and the Cannonball Adderley Quintet. He delights McPartland with his rendition of Wayne Shorter's "Pinocchio" and his own composition "Little M." Then the two create their own version of Gillespie's "Con Alma."

July 18 Lionel Hampton

Lionel Hampton is a performer of enormous vitality, having lead consistently popular big bands since 1940. His love of jazz and flair for showmanship are evident as he joins McPartland to sing and perform "Sweet Georgia Brown," "How High the Moon," "Mack the Knife," and his own composition, "Flying Home."

July 25 Jaki Byard

This composer, pianist, and educator was fluent in all aspects of jazz, from the blues to swing versions of the music of Bach who performed extensively with Charles Mingus and Rahsaan Roland Kirk in the 1960s. *Piano Jazz* pays tribute to the late Jaki Byard with this rebroadcast from 1995.

New Dimensions

July 4 Chanting: The Sound of Spirit with

Robert Gass

July 11 The Power and Promise of Young Women

with Linda Wolf and K. Wind Hughes

July 18 Better Health Through Intuition with

Mona Lisa Schulz

July 25 The Spiritual Art of Speaking with Lee

Glickstein

Confessin' the Blues

July 4 Shemekia Copeland's First Release

July 11 Boy Oh Boy

July 18 The Blues "Hour"

July 25 Pluma Davis' Work

Thistle and Shamrock

July 4 American Themes

Indiana, Lake Pontchartrain, and California's redwood forest have all inspired Celtic musicians to lift bow and voice. We salute the U.S. this week, marking Stateside places and icons with some western, southern, midwestern, and New English Celtic music.

July 11 Rich Pickings

Between our mailbag, Web site and e-mail box, we get a good sense of which music is making the most powerful impression upon listeners. Here is an hour of listeners' picks from recent months.

July 18 New Voices

A chance, this week, to enjoy music from some of the rising names in Celtic music: Laurel Macdonald, Anam, Bachue, and a good many more.

July 25 In Flight Entertainment

Traditional songs often pay homage to the birds which share our environment and sometimes ascribe them extraordinary powers. Contemporary writers have carried on this theme. We'll listen to some of this music, the old and the new.



Big band, boogie
woogie, rhythm & blues,
funky old soul and
the roots of rock 'n' roll...

Join host Craig Faulkner
Saturday evenings
from 6pm-8pm

Rhythm & News

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

THAT EGGPLANT THING!

(serves 4)

1 large eggplant, cut lengthwise into 1/2-inch thick slices
Tamari-Balsamic marinade (recipe below)
2 medium red peppers, cut into 1/2-inch cubes
1/4 lb. feta cheese, cut into small cubes
1/2 cup black olives, pitted
2 tbsp. fresh oregano, chopped
Sea salt
Freshly ground black pepper
4 small pita breads
4 tsp. balsamic vinegar

Tamari-Balsamic marinade

1 tbsp. balsamic vinegar
1 tsp. tamari sauce
2 cloves garlic
1/4 freshly ground black pepper
2 tbsp. olive oil

Preheat grill or broiler.

To prepare marinade: In small bowl, whisk together all marinade ingredients except olive oil; then, stir in olive oil until blended.

Now, brush the eggplant "steaks" with marinade and grill for 2 minutes on each side, until tender but not too soft. Put red peppers, feta, olives and oregano in a small bowl. Season to taste with salt and pepper. Add the leftover marinade and stir to combine. Toast or grill pita bread and cut into wedges.

Place an eggplant steak on four warmed dinner plates. Put two spoonfuls of pepper, olive and feta mixture on top. Garnish with fresh oregano and pita wedges.

Nutritional Analysis

Calories 12% (175 cal); Protein 11% (8.5 g)
Carbohydrate 16% (21.6 g)
Total Fat 2% (7 g) Saturated Fat 4% (4.3 g)

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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Questions about:

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- The status of your membership including delivery of any "thank you" gift
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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

1-888-NPR NEWS

(1-888-677-6397)

<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org

<http://www.npr.org/programs/atc/>

CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

FRESH AIR

freshair@whyy.org

<http://whyy.org/freshair/>

LATINO USA

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<http://www.latinousa.org/>

LIVING ON EARTH

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<http://www.loe.org/>

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PIANO JAZZ

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pj@scetv.org

<http://www.scern.org/pj/>

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morning@npr.org

<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

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<http://www.wamu.org/pi/>

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<http://www.npr.org/programs/totn/>

TALK OF THE NATION

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scifri@npr.org

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THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED

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<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

wesat@npr.org

<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org

puzzle@npr.org

<http://www.npr.org/programs/weed/>

PUBLIC RADIO INTERNATIONAL

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Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

THE CONNECTION

connection@wbur.bu.edu

http://www.wbur.org/con_00.html

ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

ST. PAUL SUNDAY

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SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

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fleming@vilas.uwex.edu

<http://www.wpr.org/book/>

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WRITER'S ALMANAC

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zorba.html

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<http://www.pacific.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

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SUNDAY ROUNDS

crn@clark.net

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Deschutes & Old 44 Dr. - Palo Cedro
547-2068

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Mas Fina Cafe
3685 Eureka Way - Redding - (530) 242-8744

The North State Hospitals of Catholic Healthcare
West. Mercy Medical Center, Mt. Shasta, St.
Elizabeth Community Hospital, Red Bluff, Mercy
Medical Center, Redding

Montessori Children's House of Shady Oaks
1410 Victor Ave. - Redding - (530) 222-0355

Oasis Auto Repair
2405 Athens Ave. - Redding - (530) 246-1664

O'Brien Mountain Inn
O'Brien - (530) 238-8026

Orchard Nutrition Center
221 Locust St. - Redding - 530-244-9141

Piano Works
2335 Athens Ave. - Redding - 530-244-9122

Serendipity
167 Lake Blvd. - Redding - 530-244-3780

Silver Star Restaurant
2830 Childress Dr. - Anderson - (530) 365-1791

Spring Hill Nursery and Gardens
1234 Nixon Road - Mt. Shasta - 530-926-2565

Law Offices of Jeffrey C. Stotter
1925 Butte St. - Redding - (530) 241-6384

Trinity Cafe
622 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-6200

Town & Country Interiors
961 E. Cypress Rd. - Redding - (530) 221-6505

Village Books
320 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-1678

Wellspring Life Enhancement Center
c/o Stony Brook Inn, P.O. Box 1860
McCloud - (530) 964-2039



LIVING LIGHTLY

Russ Otte

How Can We Take Advantage of Something Free?

I hope that we'll be able to count on sunrise for an infinite number of mornings. With the sunrise each morning comes the opportunity to take advantage of something which is free. Daily sunshine comes to us without economic cost. Energy from the sun is readily available for conversion to other useable forms. The conversion of this available energy demands technology. Thoughtful planning and use of technology are needed to harness available sunlight. In what ways do we currently use solar energy? What stands in the way of using solar energy as an alternative to other less environmentally friendly sources?

Some architects and builders thoughtfully consider passive solar in the design and construction of homes, offices, and other buildings. Thoughtful planning for passive solar is "old" technology but still not widely used. What strategies and/or policies are in place in the community to encourage, support, or mandate the inclusion of passive solar in new or remodeled buildings?

Landscaping plans have a relation to solar access. The basic planning for deciduous trees on western exposures for summer shade and winter warmth is a simple example. Quality landscaping can address many facets of conservation. What strategies and/or policies are in place in the community to encourage, support, or mandate the inclusion of landscape planning which is conservation friendly?

But let's get back to the free solar energy. Many uses are available for active solar. Heating water seems to be the most frequent application. This heated water is used in many ways to displace the need for

heat generated from other sources (coal, nuclear, hydro-electric). In the early days of the technology used to "harvest" active solar energy, the cost of the equipment was significantly greater than today. Through

improvements in the technology and quantity sales of such technology, the unit cost is rather affordable. Purchasing this equipment has a reasonably short buy-back time. Many homes and businesses are reaping the economic benefits of an earlier capital investment while being environmental friendly and conservation minded. What are you and


your neighbors doing to take advantage of this solar energy?

Solar generation of electricity is limited. The current cost of the technology and the limited number of buyers of this technology keep the cost per kilowatt hour at a level which is several times the cost of "normal" electric costs. The technology for solar generation of electricity is constantly improving and becoming more affordable. Mass purchasing of this relatively new technology will help bring the cost per unit down. Purchasing this technology in order to make use of solar power is an investment in a future that relies less on coal, nuclear, and hydro power. What is being done in the community to facilitate the generation of electricity from solar energy? What are the options for a citizen to be involved in the use of solar generation?

Technology exists that can facilitate two way metering of electricity. An individual can be hooked up to the "grid" to receive electricity from a provider when solar generation does not meet the individual need, and that same individual can put electricity into the grid at times of low individual

consumption with high solar generation. Do policies and procedures in the community allow for this type of conservation? The answer varies based upon your location in the State of Jefferson.

The City of Ashland is working to facilitate a pilot project in the deployment of grid-connected solar electric generating systems. Phase 1 of this project will hopefully be in place on city-owned buildings and other governmental facilities in the fall of '99. Phase 2 would include installations on commercial and residential facilities. The proposed project involves (a) the generation of electricity through solar collectors, (b) metering of consumption from the grid and production put in to the grid, (c) sale of this environmentally friendly electric to customers who are willing to pay a premium for "green" power, and (d) informational kiosks to educate the citizens of the merits of the project. How can citizens of the community become involved in this type of conservation? Does your community have plans to offer a solar power program?

Further inquiries about the "Solar Ashland" project should be directed to Dick Wanderscheid, Director of Administrative Services, City of Ashland, 20 East Main St., Ashland, OR 97520. Phone: (541) 552-2061; fax: (541) 488-4311. 

Russ Otte is a member of the Ashland Conservation Commission and serves as the Resource Conservation Manager for the Ashland Public Schools.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 10 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 7/11, and 9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (through 10/8), and *Henry IV Part Two* (through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (through 10/9). Performances in The Black Swan are *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre travels back in time this summer to revisit Hwy 57 and the *Pump Boys and Dinettes* through September 6. Things can get pretty slow on Hwy 57, but that's just the opportunity for friends to get together to make music. Directed by Jim Giancarlo. Performances are Wednesday through Monday evenings at 8:30pm. Please note the later starting time; there are no Sunday matinees for this show. (541)488-2902

◆ Actors' Theatre presents Eugene O'Neil's *Ah, Wilderness!* through July 18. The celebrated dramatist's only comedy is a wonderful summer celebration of family life during the turn of the century when America was young and pure at heart. Curtain time for matinees is 2pm and evenings at 8pm. Season subscriptions are available. (541)535-5250

Music

◆ Britt Festivals celebrates its 37th season of music under the stars and presents the following: Roger McGuinn/David Lindley on Fri. 7/2 at 7:30pm; Keb' Mo'/Charlie Musselwhite on Sat. 7/3 at 7:30pm; Cowboy Junkies/Leo Kottke on Wed. 7/7 at 7:30pm; Dan Fogelberg/Special Guest TBA on Fri. 7/16 at 7:30pm; Manhattan Transfer/Mark Elf Trio on Sat. 7/17 at 7:30pm; McCoy Tyner Trio/Diana Krall on Sun. 7/18 at 7pm; Prairie Winds Recital-U.S. Hotel Ballroom on Fri. 7/23 at 8pm; *My Fair Lady* on Fri.-Mon. 7/23-26 at 7:45pm; Boz Scaggs/Special Guest TBA on Fri. 7/30 at 7:30pm; Mary Black/Natalie MacMaster/Tomaseen Foley on Sat. 7/31 at 7pm. Ticket prices vary and a season brochure is available. (541)773-6077 or (800)882-7488

◆ Rogue Music Theatre presents *My Fair Lady* with previews July 6 and 7, and performances

July 8, 9, 10, 11, 14, 15, 16 and 17 at the Rogue Community College Amphitheatre, off Hwy 199 in Grants Pass. The production then moves to the Britt Music Festival stage for performances July 23-26. Directed by Liisa Ivary, many local actors and dancers will be featured. RMT's Artistic Director, Richard Jessup, will choreograph and Kyle Wiley Pickett will serve as musical director. This story of hope, humor, love and salvation will delight audiences with its rousing dance numbers and bright melodies. Tickets for Grants Pass shows can be purchased by calling the RMT Office at (541)479-2559. Britt tickets must be purchased through their Box Office at (541)773-6077.

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Soup to Nuts: A Pop Art Legacy*, which includes the works of artist/members of the founders of Pop Art in the 1950s. Some contemporary entries will be featured. Also during the month of July, Andy Warhol's *Endangered Species* will be exhibited. The series of silk screen printed animals were created with bright colors and bold gestural lines. Contact the museum for more information. (541)552-6245

◆ Hanson Howard Gallery presents paintings by Bobbie Jansen and sculpture by Leslie Lee. A First Friday Reception will be held on July 2 from 5-7pm, and the show continues through the month. Gallery hours are 10:30-5:30pm Tuesday-Saturday and by appointment. Located at 82 N. Main Street in Ashland. (541)488-2562

◆ The Living Gallery presents portraits in acrylic by Mhari Sandoval, *Actors Through an Actor's Eyes*. Sandoval describes this series as Folk-Pop-Fauvism. Opening on First Friday July 2, 5pm-8pm and showing through July 31. Gallery artists continue. Located at 20 S. First Street in Ashland, 1/2 block off Main. (541)482-9795

◆ Wiseman Gallery on the campus of Rogue Community College presents JJ L'Heureux *Etiquette* through July 24 with a First Friday Art Night Reception from 6-8pm, July 2. L'Heureux places symbols seen everyday, such as food labels, into colorful, playful contexts, creating lively, smile-inducing mixed media prints about landscape, signage and abstraction. And in The Annex, students from Tom Wilson's ceramic classes will exhibit their work. (541)471-3500 ext 224

◆ FireHouse Gallery in Grants Pass presents *Furniture: Fine, Funky, Functional*, July 8 through August 29. First Friday Art Night Reception from 6-9pm, July 2 and August 6. Furniture can be many things—our primary use is functional and decorative. This exhibit explores many other possibilities. (541)471-3525 ext 224

◆ Rogue Gallery and Art Center presents Brian Prechtel's *A Photographic Record from the*

Send announcements of arts-related events to: Ashland, Jefferson Public Radio, 1250 Siskiyou Blvd. Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*

State of Jefferson through July 30 in Downtown Medford. These photographs are a record of people and places of the State of Jefferson, a time capsule of visual images for the millennium. 40 South Bartlett, Medford. (541)772-8118

Other Events

◆ FireHouse Gallery announces a call for entries for an exhibition in celebration of *El Dia de los Muertos*. Work is sought which will enhance this traditional Mexican celebration of life. All media are acceptable. Open to all artists 18 years of age or older. All entries must be original and have been executed within the last two years.



"Valentine Reclining," an acrylic by Mhari Sandoval, on display at the Living Gallery in Ashland.

The deadline for submission of slides is July 15. Contact the gallery for complete submission instructions. (541)471-3500 ext. 224

nual exhibit. A workshop, *The Book as Object*, is being offered as part of the program. Ondrizek will host the workshop on the Southwestern campus, August 3-4, 10am-4pm. Information on registration and fees can be obtained by calling. (541)888-7415

NORTHERN CALIFORNIA

Music

◆ MarketFest, Redding's weekly downtown celebration, provides a mix of musical entertainment, a Certified Farmer's Market, beautiful arts and crafts, children's activities, and tasty food and beverages. This year's event features the new Carnegie Stage and new misting fans to keep folks cool during those hot Redding nights. It's unique, cultural, and free! Here's a rundown on July's musical lineup: Thursday, July 1 - the Zydeco Flames. July 8th - Celebrate the music of the late '40s with Jellyroll. July 15th features the West Coast Rhythm Section, an eight piece "Rhythm and Groove" band from Sacramento. July 22nd -

A little bit of Latin America will be coming to MarketFest with the Irene Farrera Tropical Band. July 29th - The Andean mystic sound of Arak Pacha enchants with ancient melodies

played on traditional instruments from the Andes Mountains. See the Spotlight section for more details, on page 13.

Exhibits

◆ Turtle Bay Museums and Arboretum on the River continues its *Butterflies!* exhibit at Paul Bunyan's Forest Camp in Redding, through September 19. The Forest Camp is located on Auditorium Drive, the first exit off Hwy 299, about a mile west of I-5. The exhibit features up to 1,000 live butterflies in flight each day inside a 100-foot long structure designed to showcase these beautiful insects. Also featured will be butterfly related art and the various plants necessary for each species to survive. An interpretative garden and a variety of educational programs will be offered. Call regarding hours and admission. (530)243-8850

Other Events

◆ The Mateel Community Center and People Productions present the 16th Annual Reggae on the River August 6, 7, and 8 at French's Camp, Piercy. Because the festival sells out in advance tickets may only be obtained by mailing a certified check or postal money order to Reggae on the River, Attn: People, PO Box 640, Redway CA 95560. Include a legible 3"x5" card with your name, address and telephone number. (Personal checks will be returned). There is a limit of four tickets per order and only one per person. The price of tickets this year is \$90 for three days. Please add \$5.00 service charge for each complete order. The performer line-up will be announced in early May. For updated information, check the website at www.ReggaeOnTheRiver.com or call the hotline. (707)923-4583

IM

KLAMATH FALLS

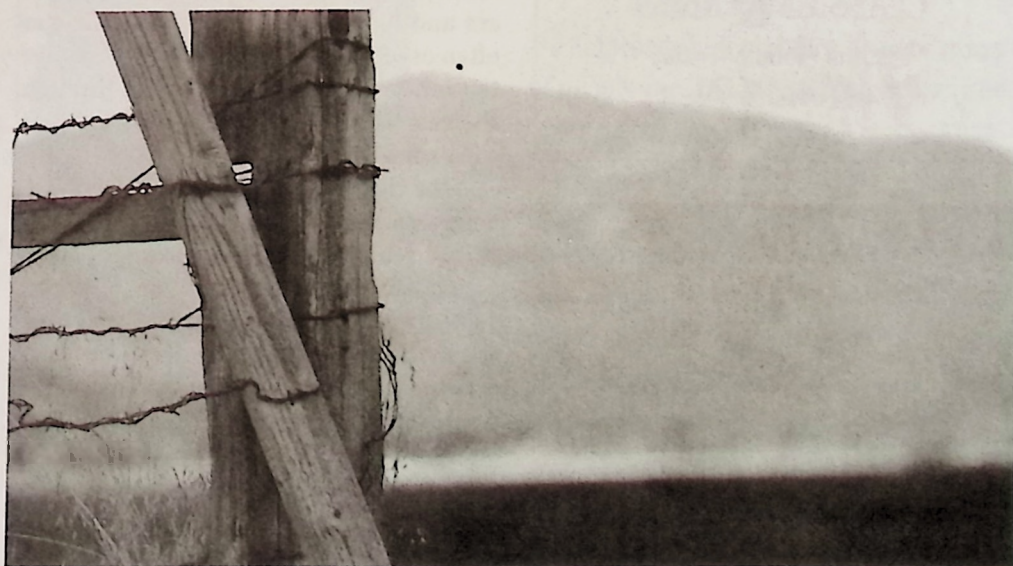
Exhibits

◆ The Klamath Art Association presents pottery by Joe Battram and Richard Mackey, July 10 through July 25 from noon til 4pm. A Raku Workshop will be held on Saturday, July 10. Call for more information. (541)883-1833

COAST

Exhibits

◆ Coos Art Museum and co-sponsor Southwestern Oregon Community College Foundation presents *Expressions: West* exhibit through July 3 in Coos Bay. A variety of works, abstract and representational, are featured in this second an-



Brian Prechtel's photographs from the State of Jefferson are being presented by the Rogue Gallery and Art Center in Medford.

Keep informed!

Jefferson Daily

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In-depth interviews
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Chef Maddalena Serra

WEDNESDAYS
Alison Baker

THURSDAYS
Diana Coogle

FRIDAYS
Frank Lang with *Nature Notes*

Also Pepper Trail,
Margaret Watson and Tim Holt

With News Director Lucy Edwards
and the Jefferson Daily news team

4:30pm Monday-Friday
CLASSICS & NEWS

5:30pm Monday-Friday
Rhythm & News

TUNE IN



Sundays 10am on Rhythm & News



RECORDINGS

Eric Alan

Listening

On the surface, listening seems such a simple task: an instinctive sense more than a skill, something taken for granted by all but the deaf. Yet truly listening with depth and attentiveness, without interference from the noise and prejudice of our own minds, is one of the most subtle and difficult challenges we all face. Whether it's listening to the passionate opinions of someone with whom we disagree, or to the textures and rhythms of a type of music with which we have no familiarity, listening fairly, openly and completely is deceptively tough.

In the context of my positions as music director and *Open Air* host for the Rhythm & News Service of Jefferson Public Radio, listening to music is one of the most complex aspects—as well as the most enriching—of the creative challenge of radio. It's a cultivated skill which must combine with the instinct of the senses, if my service as a conduit between music producers and listeners is to be successful. I'm often asked how I listen and what it is I listen for, in the process of sorting through the vast waves of new music; this will give a sketch of the answer.

The tides of new music are indeed vast. Only a small percentage of all the music released reaches JPR; yet the average week brings seventy-five new CDs to my mailbox. Listening to each of them fully even once is physically impossible. In fact, the realistic constraints of my schedule limit me to approximately two minutes per CD, on first pass, to decide if they are worthy of deeper attention and airplay. Since the most satisfying music only reveals itself with repeated deep listening, two minutes once is hardly a fair hearing for a release that likely represents the heart and soul of the musicians involved. Yet the remarkable truth is that,

using listening which is focused and finely honed as a skill, those two minutes can give a surprisingly accurate prediction as to which releases will stand up to the scrutiny of time and airplay.


Listening as music director, I can generally answer all of the following key questions

in two minutes. Are the qualities of musicianship and voice at a high professional standard? Is the musical expression done with integrity, or have ugly greedy thoughts of marketing tainted it? Does the music have depth? Do the lyrics have something to say, and do they say it gracefully? Is the musical style consistent with our programmatic offerings?

For which show(s)? Are the production values clean and professional without being overly slick? Also, there's usually an astonishing correlation between the degree of professionalism in the music's *graphic* presentation and the professionalism of the music itself—but that's another topic altogether.

When it comes to the daily creation of *Open Air's* eclectic blend of music, my listening skills are turned in another direction. Mixing jazz, singer/songwriters, world music, blues and the unclassifiable into one flowing whole requires a different listening focus. All the above questions are instinctively repeated again, from a new angle, applied to a specific song instead of an entire CD. Does the song have a groove that's interesting and original, with both depth and accessibility? Is its tone within the bounds of the show's overall vision? Is it apt to the mood of the season and day? How does it follow from the previous piece? In the improvised flow of the day's show—and it is always improvised—the relation between diverse musics becomes the listening key. Two apparently wildly different musical pieces may be closely related, just as two human

beings from across distant borders are. They may be related by rhythmic pulse, by instrumentation, vocal quality, lyrical topic, mood, participation of specific musicians, intangible spirit or other subtle connection. Finding the constant surprising relations between disparate members of the global musical family is one of the greatest constant challenges of listening—and one of the most rewarding. Keeping the music fresh, surprising and yet consistent enough to become a familiar friend is a daily difficult joy.


The relentless tide of incoming new music is often overwhelming. But so far, I still feel a sense of wonder at each day's new musical arrivals. Perhaps the next great CD that will change someone's life lurks right now in my mailbox. And even if it doesn't, the constant focused listening has deepened my perceptions of music and the world in ways that have forever changed me. The opportunity to share that deepening and bring it into listeners' own lives is an honor I cherish. 

Eric Alan hosts *Open Air* on the Rhythm & News Service of Jefferson Public Radio, Monday through Friday from Noon to 3pm.

A TOUGH SPOT

From p. 9

groups are only the most extreme and blatant expression of patterns that are reflected in the larger society, past and present. In recent years, these groups have recruited among disaffected youth, especially middle-class, honor-roll students in middle and high schools in Oregon.

There has been a proliferation of such groups in the region since the mid-1980s, in large part because they are in common pursuit of the so-called Northwest Imperative—a concerted effort to remake the region into a white separatist homeland. This is a racist and exclusionary distortion of another old theme in the region's history: the desire to create utopia here ("like a vision of Paradise") and to escape failed utopias elsewhere. Human rights monitors in the region say that apparently sporadic individual hate crimes can promote this larger plan. These acts do not directly create a racist utopia, but they do encourage an atmosphere of intolerance, unless quickly and widely denounced. 

This article is adapted from the forthcoming book A Tough Spot with a Nice Climate: A Short History of Tolerance in the State of Jefferson. It was written by James Phillips to present the area's historic experience of dealing with intolerance in a coherent and widely accessible form, and to promote community dialogue across racial, religious, and gender boundaries.

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

Ham Radio



The Retro Lounge

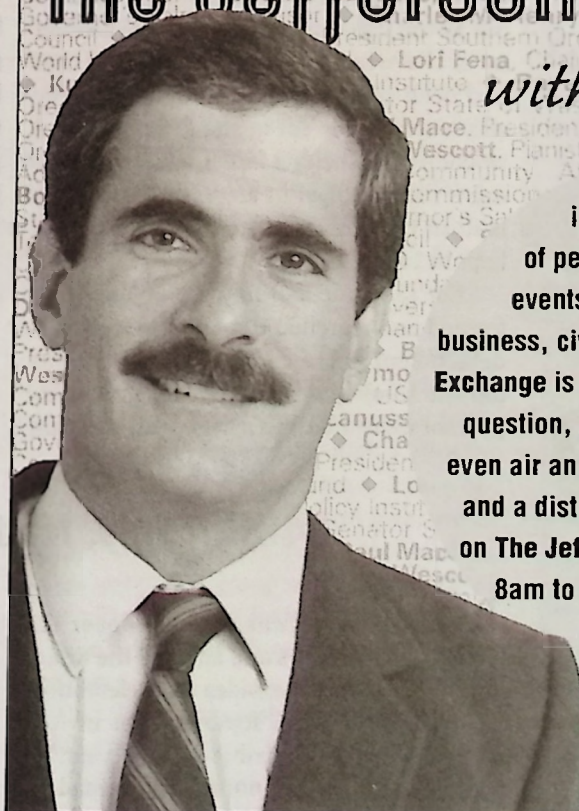
with Lars & The Nurse

SATURDAYS
AT 9 PM

Rhythm & News

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. Join Jeff Golden and a distinguished list of community leaders on The Jefferson Exchange — weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting edge contemporary music. Open Air hosts, Maria Kelly, Eric Alan, and Johnathon Allen guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm &
10pm-2am
on Rhythm &
News Service

Open Air

a fresh addition to your daily routine.



AS IT WAS

Carol Barrett

Snow for Cold Drinks

Jacksonville was only a year old in 1853 but already a bustling mining town getting ready for the Fourth of July celebration. The saloons were doing a big business. The weather was warm but it had snowed heavily the winter before and there was still snow up on Wagner's Peak. One or two of the saloon proprietors were speculating that they could have a corner on business if only they had some of that snow to cool off their drinks.

Early in the morning of July third, John Hilman and a companion took a pack animal and decided to remedy the situation by bringing down some snow from the moun-

tain. There were no roads yet and no direct trails. The men went by way of Fort Wagner and made off through the timber towards the patch that showed brightly on the hillside. They climbed and climbed but finally gave up and went back to Jacksonville. Hilman reported that they had gotten within a mile of the snow. Distances are deceiving, though, and it was later found that the men were still twelve miles from the patch of snow when they turned around.

Jacksonville had to do without cold drinks on that Fourth of July.

Source: Talent News Vol. 1, No. 12, p.1

Crescent City 4th of July

Celebrating the Fourth of July was the biggest event of the year. It was even more popular than Christmas. In Crescent City, three brass cannons boomed out as the sun came up. These were cannon from the wrecked steamer *America* that had been placed on Battery Point. Nearby was a stout pole set in the ground. It had wooden pins sticking out at intervals, forming a rough spiral of steps which led to a lantern that was fixed on the top. This was kept lit to act as a light house.

For the Fourth of July, a procession was formed and marched through the streets. A detachment of the U.S. Infantry marched as did the Hook and Ladder Company and important individuals. In most towns, the main

feature would be a float with Miss Liberty on it. The reigning beauty would be dressed in white with bunting draped all over a hay rack.

At noon everyone collected at a vacant lot and spread cloths for a sumptuous picnic dinner. After visiting around and perhaps a baseball game, people congregated to hear the Fourth of July speeches. The people of Canyon City still tell the story of the time John Luce got up to read the Declaration of Independence. He read about half of the United States Constitution before someone pulled his coat tail and turned to the page with the Declaration of Independence on it.

Sources: Oregon Oddities, WPA; History of Del Norte, Bledsoe

4th of July, Native American Style

Native Americans of the pioneer era loved holidays and adapted the 4th of July to suit their idea of a celebration.

In 1882 the Fall River Indians invited all the neighboring tribes to a "big eat." A few days before the fourth, they made a temporary camp near the town of Fall

River, California and went hunting. They returned with twenty-two deer and two bear. They had brought twenty-five sacks of flour and other food. A large arbor was erected to cover a long table. Seats were provided for the expected crowd.

The day before the celebration about

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Rhythm & News

two hundred people began to arrive. The celebration started early in the morning with gambling and other games. The "big eat" was in the evening, after which fireworks were shot off. This was followed by a dance.

On the fifth of July there was a football game followed by another dance.

As the food began to disappear, so did the Native Americans, as they filtered back to their own homes.

Source: Shasta Courier 15 July 1882

■

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.



News of the world in your own backyard.

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies,
and the Corporation for Public Broadcasting

WITH THE FLOW

from p. 11

of earth to uncover the bubbling stream. Little by little, the excavated soil was hauled out and hoisted upward to build up the banks along the creek.

Finally, the big moment came, and, in her own words, Ring "saw a creek bubbling to the surface that had been buried for 40 years."

"I had never thought before that there was anything beautiful about heavy equipment, but I learned that day that there is," Ring says, rhapsodizing about the heavy-footed ballet between the two earth-movers.

In his spare time, McCullah and the other member of his Erosion Control Patrol, Pat Buckley, visit Redding construction sites to look for violations of local, state and federal erosion control measures.

Construction crews are required to halt erosion using such measures as hay bales placed at the bottom of eroding slopes, straw mulched into hillsides, and silt screens placed in the path of drainage channels.

McCullah, who admits to sometimes being less than tactful, has been thrown off construction sites on at least four occasions and, he says, had his life threatened by a heavy equipment operator (who threatened to turn *him* into sediment, McCullah claims).

The plight of the salmon is probably not uppermost in the minds of any crew putting in a new shopping center, but McCullah's not-so-subtle reminders that there are erosion control laws on the books (with fines up to \$10,000 per day) can get their attention.

Gus McEntire, a former board member of the Shasta Builders Exchange and past president of the American Subcontractors Association, notes that McCullah's efforts have had a dramatic impact on the rate of compliance with erosion control measures. McEntire estimates that, due to McCullah's and his watershed group's efforts, the rate of compliance among Redding contractors has gone from 25 to 75 percent in the past three years.

"He's done a good job of educating people—whether they want to be [educated] or not," McEntire adds dryly.

It's understandable, but also somewhat

ironic, that McCullah often finds himself at loggerheads with people in the construction business. After all, when he's not patrolling their building sites, he's in the construction business himself. True, he works with natural materials rather than lumber and brick and pipe, but he often uses the same heavy equipment, and he seems to



Using two pieces of heavy equipment together, the last remnants of the logging road is decommissioned.



John McCullah and his students build small-scale vegetated rock deflectors in order to study the effects in the ephemeral stream.

share the same basic drive to reshape the world around him.

The only real difference is the architect. McCullah's is Mother Nature herself. ■

Tim Holt is the author of *The Porch-Sitting Outlaw*, a collection of his non-fiction writing, and *The Pilgrims' Chorus*, a coming-of-age novel. His commentaries can be heard on *The Jefferson Daily*, Jefferson Public Radio's radio newsmagazine.

The Healing Arts

Join Colleen Pyke each week for The Healing Arts, as she explores the many faces of healing with her guests, which include physicians, philosophers, psychotherapists and practitioners of "alternative" healing.



The Healing Arts News & Information Service

Saturdays at 5:30pm
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CLASSICS & NEWS

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THEATER

Alison Baker

Seven Guitars

By August Wilson
Directed by Kenny Leon
At the Oregon Shakespeare Festival through September 19

I have only one complaint about *Seven Guitars*: I wish Floyd "Schoolboy" Barton and his band had played some more blues on stage. The play itself is like a dramatization of the blues—every time it looks as if the weather's improving, a cloud comes rolling in from somewhere and covers up the sun. No matter how hard you work, you end up in the same bad place.

The play opens in the back yard of a boardinghouse in the Hill District of Pittsburgh, on an afternoon in 1948. Friends have gathered after the funeral of Floyd "Schoolboy" Barton, who was murdered (right in this back yard, as it will turn out). As they reminisce about him, the scene changes, and we flash back to the events in the days leading up to his death.

Floyd, a blues musician, has just been released from jail; that he was arrested for vagrancy, with no money for bail, is an irony, because while he's in jail his first hit record comes out. Of course, he wouldn't make any money on it; he sold the rights to the company. (Interestingly, I had just been reading a review of the autobiography of Berry Gordy, founder of Motown Records; in the early days of recording, hundreds of real-life musicians got ripped off the way Floyd did.) When he gets out, though, there's a letter waiting for him from the record company, inviting him back to Chicago to do another one. He's raring to go, but before he does, there are a few things he needs to do: he has to get his guitar, as well as his drummer's drums, out of hock; and he has to convince Vera, his old girlfriend, to go with him. Trouble is, the last time he went to Chicago, he took an-

other woman, leaving Vera broken-hearted. And Vera isn't too sure she wants to get back together with him at all.

Floyd Barton (played by Ken LaRon) is a charmer, an optimist, and as naive as they come. (He reminded me of an old boyfriend of mine—sort of a golden retriever-type:

"Sure life is gloomy. But hey, let's have fun!") Vera and the rest of Floyd's friends—Canewell and Red, his backup band, and Louise, who runs the boardinghouse—see through him, but they can't resist his charm. They know Floyd will get taken to the cleaners by the record company the next time, too; they aren't

surprised when, time after time, his good luck turns bad.

Each character in the play is struggling to make it; most of them just want a good and decent life, but even there the odds are against them. Vera (Deidrie Henry) lives downstairs in the boardinghouse; she's a quiet woman who has had the bad luck to fall in love with Floyd. She knows what is likely to happen if she goes to Chicago with Floyd—but she loves him, despite everything. Louise (Andrea Frye) is a sensible, hard-working woman whose husband left her after twelve years of marriage; she's not going to get involved with any man again, but she likes male attention as much as any woman. Canewell (Kevin Kenerly), shrewd and footloose, has long been in love with Vera, while Red (G. Valmont Thomas) loves just about any woman he happens to be near.

Another boardinghouse tenant is Hedley (Derrick Lee Weeden). At 59, he dreams of fathering a son who will be a great black leader; he is also still waiting for the money

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he believes his father sent him. And he suffers from tuberculosis, but he refuses to go to the white doctor for help. He's mentally unstable, perhaps the effect of the disease, perhaps the result of a life of hardship and disappointment—and he flies into unpredictable, violent rages. Ruby (Susan Champion) is Louise's niece, who has left Alabama in a hurry because of man trouble. She is a magnet for male attention.

The structure playwright August Wilson has chosen—telling a story in retrospect—limits some of the emotional effect a more traditional story line can provide. By framing the action of *Seven Guitars* with the day of Floyd's funeral, he tells us at once what the climax of the story is. He's more interested in listening to the stories these people tell about themselves—where they've come from, where they want to go—though some of the talk is a touch repetitious; it could use a touch of judicious editing here and there. He looks at the way they interact, and how each person's actions affect another's. Knowing how the story ends doesn't take away all the dramatic suspense; each man has not only a story—a song of his own—but an instrument; a weapon, without which he would feel vulnerable. From time to time they display their weapons—guns, knives, and, in the case of Hedley, a machete—and we know that by the last act one of these weapons will have done the deed.

I don't think *Seven Guitars* is a great play, but it's a good one, and it does what Wilson has said he wants to do: chronicle the African American experience in detail. He doesn't tell us anything particularly new; what he does is tell a familiar story very well. That's the way the blues works; it's always the same old story, and it makes you feel so bad and good that you could listen to it forever. ■

Alison Baker (the Utterly Knowable) lives in Ruch, in the Applegate Valley of Southern Oregon.

POETRY

Revamping the Virgin

BY KAREN SWENSON

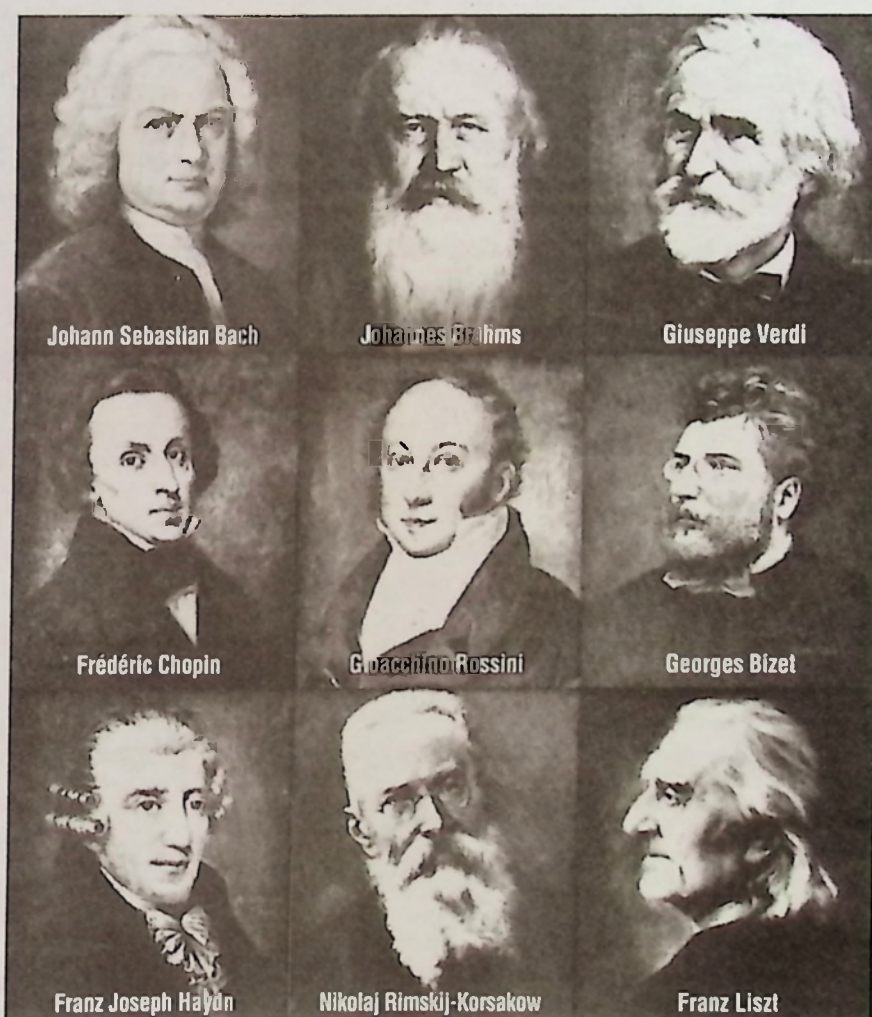
How green the grass looks on the other side.
Why not trade in that shabby, plaster Mary,
a sacerdotal Barbie's pallid bromide,
for a con artist Raven Woman or
swap her petitioning prayers to her menfolk
for subtle growls of a Wolf Daughter's lore?
Suppose we barter her glass rosary beads
for Kali's swinging opera length of skull pearls?
Could we switch the conveyor of God's seed
for a Dakini changeling, cirrus-hopper,
star-strider of an anarchy of shapes?
And, would this alter any of the altars
in the world? Or are these stock goddesses
pulled from a spiritual steno-pool,
bare breasted or in modest bodices,
just takers of dictation? In which case
perhaps we should retread that Virgin, send
her for weight training, teach her how to ace
at poker, raise her B.C. consciousness
drill her in assertiveness until
she's ready to go back to God's caress
to get it right this time and have a girl.

Karen Swenson is recognized for her poetry throughout the U.S.; her most recent appearance in the Rogue Valley was in February, 1999. She has published in numerous journals and literary magazines, including The American Poetry Review. She has received the Ann Stanford Award and the Pushcart Prize, as well as others. Her travel and political articles have appeared in The New York Times, The Wall Street Journal, and New Leader. "Revamping the Virgin" is from her newest book of poems, A Daughter's Latitude: New & Selected Poems (Copper Canyon Press, 1999).

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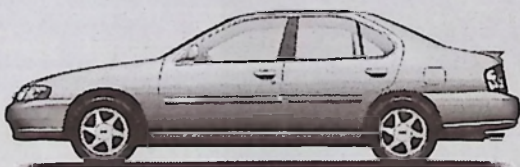
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